

MAY, 1927

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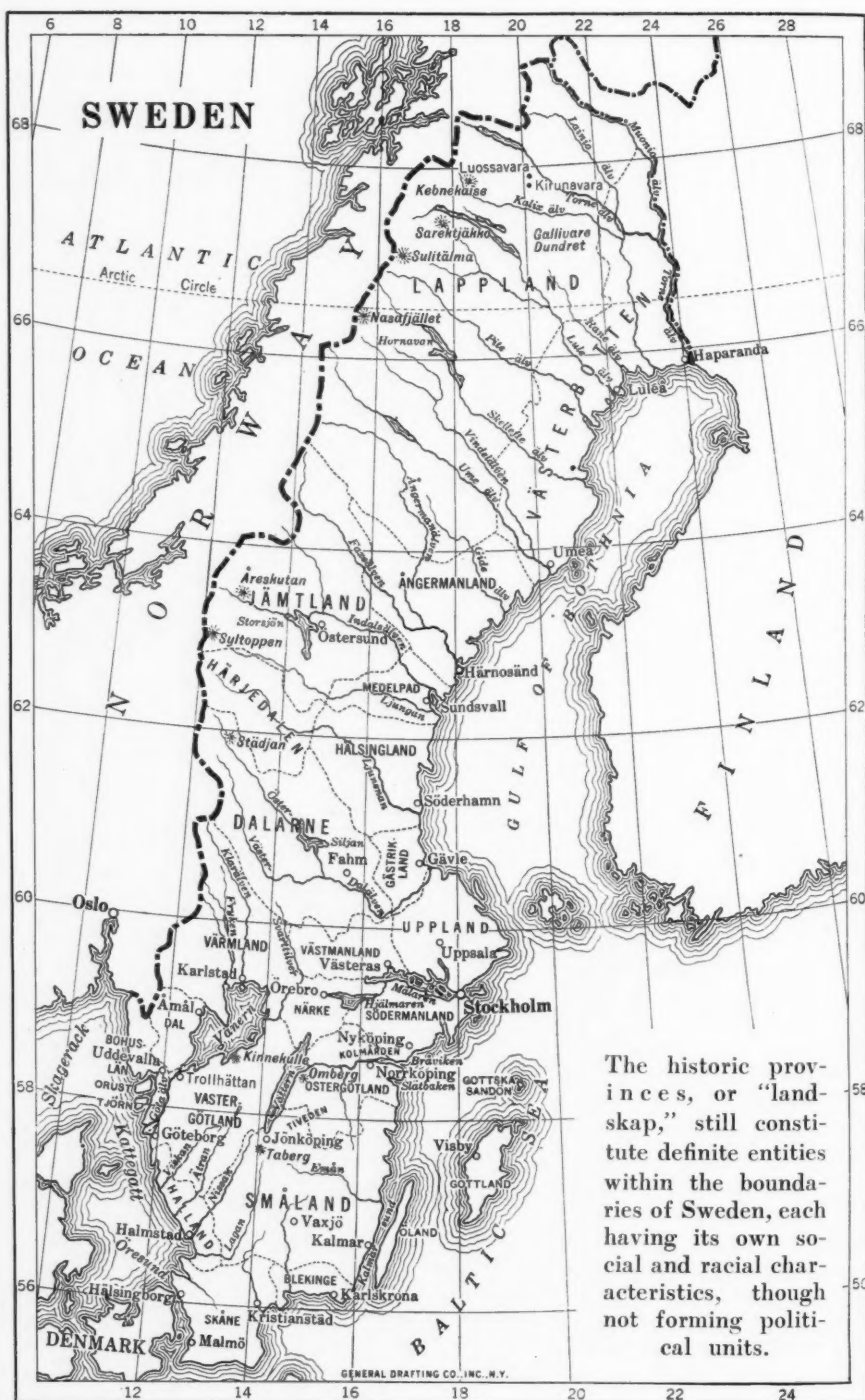
APR 29 1927

• THE • AMERICAN • SCANDINAVIAN REVIEW



A Street in Kivik, Eastern Skåne

SWEDEN NUMBER



The historic provinces, or "landskap," still constitute definite entities within the boundaries of Sweden, each having its own social and racial characteristics, though not forming political units.

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FINANCIAL NOTES

MUNICIPAL LOANS TO POWER PLANTS

During the past fiscal year Norwegian municipalities loaned to various power plants the sum of 725,000,000 kroner. The indebtedness of these municipalities amounted to 1,505,200,000 kroner. The increase in this debt last year was only 4,200,000 kroner, and is insignificant when compared with the increases during the first three years after the war which were over 200,000,000 kroner annually. Since 1914 the municipal indebtedness has increased from about 223,000,000 kroner to 1,505,200,000 kroner.

GÖTEBORG BANK'S GOOD SURPLUS

As compared with a surplus of 6,861,691 kroner in 1925, the surplus of the Göteborg Bank for 1926 passed the 7,000,000 kroner mark. The board of directors proposed that stockholders receive 4,375,000 kroner of this amount in dividends, equal to 25 kroner per share, and that the balance be transferred to the new account. The capital of the bank is 43,750,000 kroner, with a reserve fund of 35,000,000 kroner.

AMERICAN ACCEPTANCE BANKS INCREASE BUSINESS

The increase in the business of American acceptance banks has been due largely to the fact that these institutions extended their activities into other fields than direct banking. Syndicate operations, including the flotation of foreign issues, constitute a large portion of the present business. According to the American Acceptance Council, the volume of bills outstanding at the close of last year was \$751,365,000 as reported by the principal acceptance banks throughout the country.

EAST ASIATIC COMPANY'S ACCOUNT

The surplus of the East Asiatic Company of Copenhagen for 1926, according to the company's report recently issued, was 14,626,637 kroner, to which can be added 5,076,821 kroner carried over from the year before. Stockholders receive a dividend of 10 per cent. Dividends for 1923, 1924, and 1925 amounted respectively to 14, 15, and 14 per cent. During the past 30 years the East Asiatic Company has done a business amounting to 8,000,000,000 kroner, and the stockholders have received a total of 144,000,000 kroner in dividends, or an average annual dividend of 19½ per cent.

PROGRESS IN NORWEGIAN AMERICA LINE

At the annual meeting of the Norwegian America Line, held in Oslo under the chairmanship of Prime Minister Ivar Lykke, it was stated that the income of the Line in 1926 amounted to 25,700,000 kroner. The net surplus was 3,200,000 kroner. Dividends paid to shareholders amounted to 10 per cent. During the year the ships of the company carried 18,000 passengers, of which the westward traffic took 1,790 more than the year before, while the eastward traffic decreased by 581 passengers.

BORREGAARD BUSINESS SATISFACTORY

Among the corporations of large scale business the Borregaard Company stands in the first rank and has been instrumental in advancing Norwegian activity in various directions. A surplus of 6,600,000 kroner for last year resulted in the distribution of a 6 per cent dividend at the recent meeting of directors and shareholders. The business in a general way turned out satisfactory last year.

EXPANSION OF MATCH CORPORATION

A further increase in the capitalization of the Swedish Match Corporation from 180,000,000 kroner to 270,000,000 kroner was decided upon at the recent meeting of the board of directors. Organized in 1917 with a capital of 45,000,000 kroner, this capital was increased by 1923 to 90,000,000 kroner and further increased the following year to 180,000,000 kroner. The company has a reserve fund of 82,000,000 kroner. More than one-third of the entire match industry of the world is reported to come under the supervision of the corporation with its many associated concerns.

REDUCING THE PUBLIC DEBT

By using the budget surplus, the schedule fixed by the United States Government for debt reduction was exceeded on June 30 last by over \$2,000,000,000. The fixed charges on the public debt constitute about 40 per cent of all government expenditures each year. Partly because the interest payments on the debt will be lowered, the budget for the fiscal year ending the coming June contemplates a total ordinary expenditure of \$3,078,000,000 as compared with the \$3,098,000,000 in 1926. For 1928 the total is expected to decline further to \$3,009,000,000.

BURMEISTER & WAIN SHOW GAIN

In spite of the many difficulties that the Danish shipbuilding industry has had to encounter in recent years, the business of Burmeister & Wain in Copenhagen shows an improvement over 1925. The net surplus for 1926 amounted to nearly 5,000,000 kroner of which 2,912,000 kroner was added to the reserve fund. The dividend to stockholders was 8 per cent. The capital of the concern is 20,000,000 kroner. A consolidation with the Floating Dock company has increased the facilities of the shipbuilding company and promises a still further expansion in the not distant future.

AMERICAN COMPANY ABSORBS TITAN

The Fredrikstad Privatbank, which owns the majority stock in the Titan Company of Norway, has closed negotiations for the sale of its holdings to the National Lead Company of the United States. At the request of the American company, the administrative director of the Titan company, Mr. Jebsen, will continue with the corporation as the head of the Norwegian branch.

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PAUL ROSENIUS is a physician and a nature lover who has written travel sketches and nature studies, especially studies of birds in Sweden. He is an earnest champion of bird protection in his native country. Dr. Rosenius lives at Malmö, Skåne.

His Excellency WOLLMAR BOSTRÖM is Swedish minister in Washington.

ROY WAFRED SWANSON is a member of the staff of the Minnesota Historical Library. He has once before contributed

to the REVIEW. Our readers may remember the charming story "Young in Soul."

MARY FANTON ROBERTS, as editor of the magazine *Arts and Decoration* and formerly as editor of *The Craftsman* has always stood for that principle of beautifying common objects of everyday life which found such a splendid expression in the recent Swedish exhibition of decorative art.

YNGVE HEDVALL needs no introduction to REVIEW readers.

LIFE ASSOCIATES

Endowers of the Foundation

MOST of our Associates are, we find, Associates for life. They do not give up their membership in the Foundation. Each January when their annual dues are payable they renew their part in the Foundation, and the REVIEW goes to them uninterruptedly.

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The Trustees of the Foundation consider the enrollment of Life Associates to be the best method of increasing the endowment of the Foundation. They believe that many of our Annual Associates will welcome an opportunity to become Life Associates. They invite each reader of the REVIEW to become a Life Associate of the Foundation.

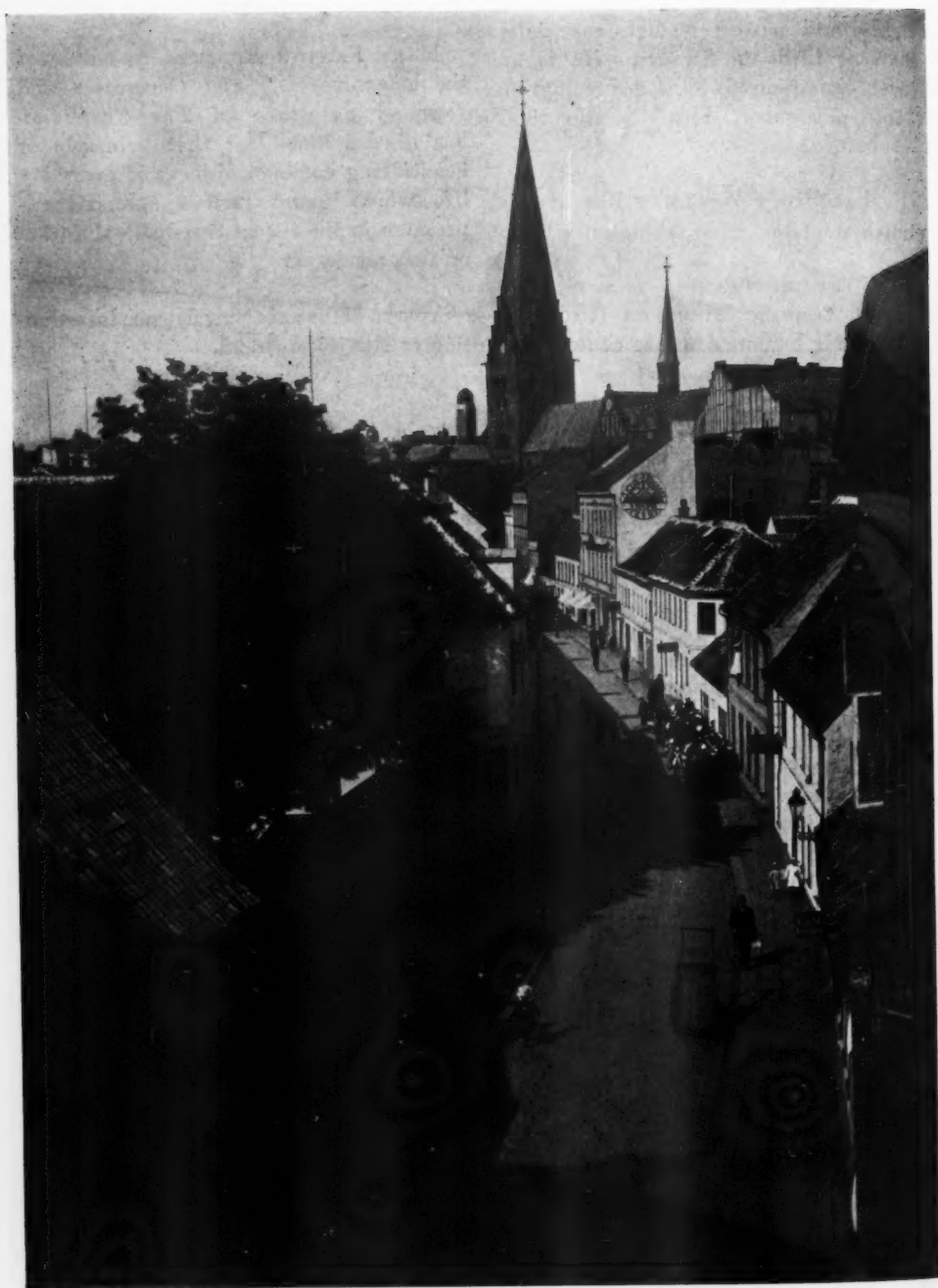
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STREET IN MALMÖ WITH ST. PETER'S CHURCH

THE AMERICAN-SCANDINAVIAN REVIEW

VOLUME XV

MAY, 1927

NUMBER 5

Skåne

By PAUL ROSENIUS

MARVELOUSLY rich in varied moods are the provinces of Sweden—that long country spanning over fourteen degrees of latitude. Barren and yet impressive in their grandeur are the desolate wastes of mountain, moor, and forest in Lapland, and even far in the south the idyls of inhabited valleys are broken by the offshoots of that northern wilderness, sometimes receding before it, then again gaining ground, until at last the soul of Sweden sinks to rest in the tranquil, sunny smile of the Skåne plain.

Yet Skåne is not wholly and entirely the flat and fertile land of plains which the upland Swede pictures to himself, and which the Skåning accepts as the true and conventional type of his homeland. There are Skånings, imbued with pride in their birth, who stoutly maintain that this blessed province becomes unfit for human habitation when one gets north of Hesselholm. Indeed this is a mild and tolerant view. It has happened that those who express this opinion have allowed themselves to be conducted over the height of land which from Linderöd Ridge stretches toward the northwest, but they have regained their peace of mind only when their eyes have rested on the level plain of Kristianstad in the northeastern corner of the province. From this excursion they have taken home with them the memory of pine forests and timbered houses together with the firm conviction that this northern territory is too wild for a true child of Skåne. The most knowing and most faithful to tradition will always say that the true Canaan, the real Promised Land, lies south of all ridges, from the Söder Ridge down to Stenshufvud. Nay, the most ultra orthodox will assert that the best part of Skåne is that which stretches its pleasant meadows to the south of the great highway connecting Malmö and Ystad. There is a story of a well-to-do farmer who



ON THE HIGHWAY

was driving at a comfortable pace along this highway when he saw a pedestrian and allowed him to sit up behind. "Where do you come from?" he asked. The stranger named his home farm. The owner of the wagon cogitated for a moment, came to the conclusion that this farm lay south of the highway, and said, "Then you'd better sit up front."

Sit up front! Skåne is by

no means without its complexities and diversities, and if any one should wax sarcastic on the flatness of Skåne it would be possible to answer him that the province contains within its boundaries every kind of scenery and every beauty of nature known to Sweden in these latitudes.

Topographically speaking, Småland is really continued down into the heart of Skåne. The dark pine and spruce forests, the slopes covered with heather and juniper, the little stone-bound fields nestling between boulders and clumps of wood, the red and gray cottages, are the same as in Småland. In the beginning this continuation of the more barren province in the north retains its character, but soon it is softened, and at last disintegrated and completely absorbed in the rich, mellow beauty of the wide, open country. Indeed it seems to pause in wonder and amazement when it meets the glittering expanse of water which is Skåne's eye, Ringsjön, dotted with tiny islands and wreathed about with softly rounded trees over which the summer haze wraps an ethereal veil.

The forests of Skåne are the light beech woods. It is true the beech is found farther north, but nowhere else is it so at home and flourishing. Nowhere does it stand in such mighty, solid phalanxes as in Skåne. Far down on the plain the beech woods extend, hiding in their tranquil bosom many a fine old manor and many a placid, reed-grown lake. The beech wood is always beautiful, but it will give you the deepest thrill if you see it on a day in early spring when the snow has just melted, and when it appears only as a faintly brown cloud following the horizon and hovering over the heavy black soil. Later the earth dries and takes on a purplish-brown tone, while the woods begin to brighten with the swelling of the buds. On a day in the beginning of May, the first bud will burst its sheath, and a soft, fluffy little leaf unfolds its silky surface transparent to the rays of the sun.

Then another little green point of light springs out, then another; there is a whole shower of them around the twigs and boughs; the color flows together and gives a mystic dimness to the light that trembles around the tree trunks. The delicate verdure is lifted and spread out in layer upon layer; the light green silken banners of spring are borne aloft by silvery gray arms and flutter in the mild breeze so lightly than Pan, who has good ears, can barely hear them.

The day on which the beech wood stands new-leaved is a great day in Skåne. There is a path leading into the forest, and he who follows it will walk under a vault of green shot through with rays of light and held up by round trunks that form the columns of the temple. If he strays from the path and goes in among the trees, he will hear a rustling under his feet as he treads on the leaves of yesteryear. "Hush, hush," it seems to say, as though it would warn him to be still so that he may catch a glimpse of the roe-buck which gazes at him with dark eyes and then swiftly draws back into the depths of the forest. In the midst of the spring gladness there is a solemn hush that seems to breathe from every living thing, even the spring flowers among which you step carefully, the white star-flower, the yellow wood sorrel, and the lungwort.

If the forests are temples of beauty, the hills are heights of promise



IN THE BEECH WOODS, PAINTING BY HERMAN ÖSTERLUND



WINTER LANDSCAPE, PAINTING BY P. A. PERSSON

and longing that seem to lift the earth toward heaven. They are made by the primeval rock which has long meandered in secret under the ground, and suddenly springs up toward the light. From the wide plains these ridges rise as gently as if moulded by dreams. They do not break into our peaceful mood or stir us with longings for adventure, but perhaps instead they turn the aspiration of the soul toward infinite goals. If we ascend them, the view spread out before our eyes is not one of wealth and power, but rather one that warms the heart with thoughts of quiet home comforts. Indeed it seems to ring in a Sabbath day over a world that lies wide and silent all around us like a placid, sun-warmed ocean.

Three glories are numbered among the hills of Skåne: Stenshufvud, when the wild apple trees bloom in the valley, and the hawthorne and white-blossomed sloe deck the mountain as it rises from the sheer precipices that end in the waves of the Baltic; Skärålid, the wonderful ravine that breaks the ridge and through which the brook from Oden's Lake runs over its green bottom, while the beeches climb the hill-side; and, finally, Kullaberg. The coast of Skåne, almost throughout its whole length, is very flat, running out into the sea as a low sandy plain on the Baltic side and as deep marshy meadows on the shores of the Öresund. Only at two points, where the primary rock runs right out into the ocean, is the level broken, at Stenshufvud on the southeast border, and at Kullaberg on the Kattegat.



KULLABERG, PAINTING BY OLOF KRUMLINDE

At Kullaberg the hearts of all Swedes can meet. There the native of Uppland finds the rugged formation of his own home in a softened form, while the Skåning sees his own plain exalted to a more romantic aspect. For it is the plain itself, the fertile meadow of the Kulla country, that rises slowly to form the ridge. Nowhere else do the mountains seem to have sprung thus out of the plain itself, and they have held fast the smile of the plain in their lines. First there is the gentle swell that carries the farms and fertile fields on its bosom, then the green sloping meadow broken here and there by granite outcroppings or by clumps of windswept oaks that look like small round islands, and above this the forest. Sheltered by the steep precipices on the south side, the beeches grow wide and spreading, overlooking the country, but in the outskirts they huddle together, low and stunted, or they look like great shaggy fur robes being pulled up over the naked sides of the mountain, while others, bearing the brunt of the wind, are tall and slender with compressed crowns like stone-pines, looking out over the blue of Arild's bay or over the torn and lacerated rocks to the north. The blackberry bushes hang out over the stone fences into the roads; honeysuckle and sweetbriar are intertwined, and the heather stretches its mottled red carpet up the mountain and down to the sea. The waves ripple against the foot of the lighthouse. Smell the wind from the ocean! Listen to the song of the breakers!

But all this glory and magnificence is, after all, only like a picture

on the wall of the home. The home itself, the real Skåne, which the native seldom feels impelled to leave—and in olden times rarely did leave—is the plain, the great open country, where the land itself is enough to satisfy the desires of your heart. It stretches away in all directions, sometimes flat as a floor, sometimes with a long, low swell like the slow waves of an ocean in calm. May you see it on a sunny day in March when the vast white blanket has been lifted from fields and roofs! Then the ploughed furrows, drawn through the dark moistly gleaming earth, follow one upon another in endless perspective, and the pale bleached stubble of last year's oats alternates with the delicate green of the winter rye. Along roads and boundary lines stand the willows leaning their heavy, sodden heads one against another, ready to topple over into the ditches full of water. If they have not yet been shorn of their growth, their twigs glisten like a net-work of flaming red copper. The farmhouses stand shining white touched with bright red in the timber work of their gables. A magpie hops from perch to perch until it reaches the highest roof tree.

Although the farms are quite far apart, we see a number of them on the plain. One turns to the road only its cattle pen and manure heap enclosed with a stone fence. Another reveals only the pig pen. Here we see the wing containing the barn and stables, a harrow hanging on the wall, and a ladder leaning against an immense straw stack. But here at last, under great elms and ash trees lifting their mighty crowns over the houses, we look along the driveway through a portal as tall as the house itself, and beyond we glimpse the wing containing the living rooms of the farmer. The bakery with its huge oven juts out into the garden with its apple and pear trees, its box, and its two or three lonely spruce which look as if they never ceased to lament their exile.

Far away in the distance where houses and trees melt together in an indistinguishable maze of roof lines and spreading boughs, there rises a white church tower with step-gables, and all by itself a clumsy wind-mill breaks the line of the plain with its squat, heavy form.

Later we shall watch the progress of spring. We shall see how the black mud dries, and the earth lies reddish gray in the light of the long evenings. We shall hear the rooks cawing over the tiny groves by the farmhouses, while the jackdaws fly in and out of the church tower. The sides of the ditches become dotted with coltsfoot, and the grass grows apace. The bobolink calls from the top of the willow tree, and the stork sits immovable, gazing out at the blue line where the land fades away.

The spring seed shall sprout and come up in the fine green of wheat and oats. The dandelions spill their gold all over the green turf; flesh-pink lady's thumb mirrors itself in the blue water of the marl pits. The houses are already almost hidden behind their delicate leafy

screens. The gooseberry hedges in the garden grow denser as the soft, moist leaves come out; and the plum trees whiten with bloom. The clover meadows are like pools of rosy red flowers, among which the Holland cows stand in long rows eating their fill of the luscious growth. The sugar beets have put out leafy rosettes which stand in long lines as straight as a string, and the sulphur yellow masses of wild mustard are dazzling in the sunlight. The summer wind passes over light waving fields of grain and carries with it the fragrance of growing things, the familiar aroma of wild flowers along the road, of blue-bottles and cornflowers that stand and wave among the wheat. And it pauses a moment in the garden among monk's hood and crown imperial; it is sated with the spicy smell of sage and balm mint and the lavender which the women put between their hymn book and their handkerchief when they go to church.

Yet all this wealth will some time be dissipated. In the transparent light of the late autumn it will burn away; in a last flaming chord of color it will dissolve into nothing. For a long time the pastures will stand green; still longer the little yellow hawkbit will brighten the wayside, and the thistle will hold itself straight though its leaves dry. At last only the stubble will remain in the fields, and the willows will make stripes of silver across the desolate country.

There is no sentimentality, no sorrow in this picture. It is the Skåne tranquillity, which does not waste itself in futile regrets, but enters upon the period of rest with a calm smile.

I have told a little about the "Skåne-land." What then is the character of the people who have grown up in this country? Of course it has room for inconsistencies and diversities just as the landscape itself. There are the northerners who are forest dwellers, light of foot, with marked features and twinkling eyes. They have always had just enough food in their stomachs but no more, and they have been travellers, peddling the products of their home slöjd, their ladders, their pump-stocks, and their stories too. It was they who formerly supplied the more stolid and stay-at-home plain dwellers with information about what went on in the world at large. They were always ready to join any movement of insurrection or rebellion, and it was from them that the ranks of freebooters in former wars were recruited. It is related of one such friend of liberty that when he was caught and impinged on a stake he hung there for three days genially smoking his pipe. Then we have the coast dwellers who are marked by their close association with the wind and waves. They are quiet, keen-eyed, with much of force and purpose held in behind tightly-closed lips, and with some leanings toward mysticism in their nature which makes it easier to gather them into the fold for prayer-meetings. There are, of course, also the city people who—like all who live in



A TYPICAL OLD FARMHOUSE, LUNTERTUN, SKELDERVIKEN

towns—have to some extent resisted the efforts of nature to mould them, body and soul, in its own image. And, finally, there are the people who live on the plain and who have given the genuine Skåning his name and reputation.

Differences in social condition have made themselves felt even among the people on the level plains of Skåne. Formerly there was an abyss between the nobles who lived in their manors set in beautiful beechwoods and the commoners who lived in farmhouses or cottages and were often the servants of the nobles. Nevertheless the common people even then possessed a sturdy pride, which might be kept down, but was never quite eradicated. In time the abyss filled up, and the two classes approached each other. Where formerly there was bending of the back on one side and overbearingness on the other, there is now the mutual respect between independent potentates. The Skåne peasant when he owns his own land, as he always has done in the Oxie and Skytts districts, is a lord on his own farm, as good as any. These peasants have developed certain traits of the Skåne folk character, which have never been extinguished, because they draw nourishment from the very nature of the country: a quiet self-confidence and an air of stability, which are founded on the richness of the land.

Assuredly they must have been energetic fellows who first settled there, and much hard work went into clearing the Skåne plain of its forests. But that done, it lay there as an inheritance to be taken pos-



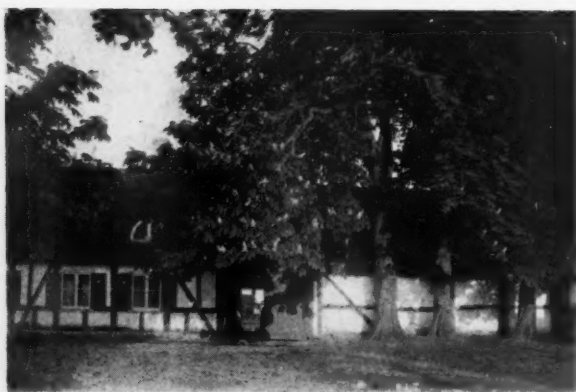
IN THE SKÅNE MEADOWS

session of, the priceless gift of the ocean and the glacier, the lime and the clay. And the ocean, that faithful ally, which encompasses this Canaan on three sides, gives it a balmy atmosphere that coaxes to life fruits not usually found in these latitudes. Grapes and strawberries ripen, walnuts and chestnuts, even almonds are found there, though they are bitter.

Generation after generation cultivated this soil. "From earth thou art taken," the minister read over them—and never were these words truer. It would seem as though the same strength and vigor that rose and fruited in his fields had entered into the nature of the Skåne peasant, as he sat there in his chimney corner or in his high seat at the end of the long table. Big and heavy he always was, for he ate heartily. The importance of food has always been stressed in Skåne, so that even the stranger who knows nothing else about the people can always quote what is supposed to be their motto: "Good food and much food; time for meals and meals on time."

He was good-natured and unruffled, the Skåning. It seemed as though his fields were independent even of sun and rain, so the caprices of the elements had never taught him to take thought for the morrow. He was not easily disturbed. You have perhaps heard of the driver whose horses ran away and who turned calmly around to his frightened passengers in the jolting carriage, saying, "Now she's going good." Or the herdsboy who lay on his stomach in the grass, and when some one asked him the way answered only by lifting his toe the least bit and pointing in the right direction.

Of course the Skånings took life easily. The land gave them rich



AN OLD TOWN HOUSE, FALSTERBO

reward for easy work, and why should they hurry? It was only in harvest time that people felt the need of haste, and then it was as though all the strength saved up so long found a vent. But when they had once gathered momentum, they found just as much difficulty in stopping. So after harvesting all day, they danced quadrilles all

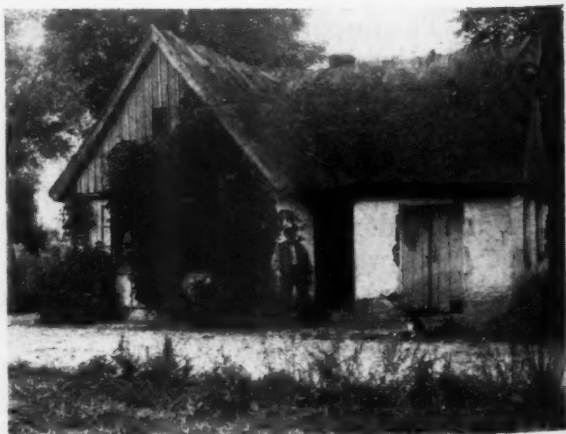
night with a vim and a tirelessness that astonished the "Uppsvenskar," or people from the northern uplands.

The Skåning of the southern plain was often accused of being stupid as well as slow. But he was not stupid. He didn't get out into the world enough, that was all. The people who lived in the forests of Göinge district, with their livelier nature, would laugh at the southerners and thought it a good joke to say that one fine day the people there discovered that the eyes and not the mouth were made to see with.

No, the Skånings did not have enough to sharpen their wits on. But now they have; for much of what I have described relates to by-gone days, when the land lay there in sunny calm, and the spirits brooding over it had not yet been aroused. Civilization has come. It came with railroads and factories, with rotation of crops and savings and loan institutions, with seminary graduates and folk high schools. Soon there were only fragments left of that old life which once was the real Skåne.

Naïve works of art were carefully collected and moved to museums, while the new age with its standardization and dullness took possession of the land.

The people have begun to bestir themselves in the spirit of the new age and according to its commandment. The idyl of their past has been long and peaceful, and yet, if we



A CROFTER'S HOME, VEMMENHÖG

look to still earlier times, there has been plenty of life and action in Skåne. "A wonderful country," writes Linné, "where people have everything except fuel and shelter." When he said Skåne lacked shelter, it was probably not only the lack of windshields in the shape of forests that he had in mind. No doubt



AGRICULTURE, NEW STYLE

he was thinking of the time when Skåne was the battleground of the Northern countries, torn between them as the prize of war, while the people suffered. The old wars left their trail of hatred which flamed up in feuds between the nobles and in rebellions of the peasants, the last as late as in the nineteenth century.

These struggles fell to rest, swallowed up in that Skåne tranquillity of which I have tried to draw a picture. But nothing lasts forever. In our day the Skånings are again caught up into a struggle, but this time a peaceful one. Their dormant strength will be put to use. The Skåning has learned to cultivate his land in the modern manner, and has become a leader of the industries in the province. Learning has become precious to him, and he has grown ripe for filling responsible public positions. Indeed it is remarkable how often men born in Skåne have been called to high position in the State. The Skåning's way of making haste slowly has sometimes vindicated itself even in the domain of the intellect, when his habit of deliberate and thorough thinking has given him the advantage over people of

nimbler minds. In our nervous age, his broad dialect with its characteristic soft burr seems to come from a wellspring of tranquil strength, and carries a message from that calm solidity which is the undying quality of the Skåning.

This wellspring of strength the Skåning derives from the blood that is his heritage. It flows



COURTYARD OF A SKÅNE FARMHOUSE



GLIMMINGEHUS, SKÅNE'S OLDEST CASTLE, THE ONLY ONE RETAINING ITS ORIGINAL CHARACTER OF A FORTIFIED TOWER



THE OLD CASTLE OF KULLA GUNNARSTORP, NEAR HELSINGBORG, BUILT 1562



"AKADEMISKA FÖRENINGEN," THE HOME OF TRADITIONS AT LUND UNIVERSITY. THE STREET IN FRONT OF IT IS ONE OF THE CHIEF PROMENADES OF THE CITY



THE FAMOUS OLD TROLLE-LJUNGBY CASTLE IN EASTERN SKÅNE

strongest and most undefiled in the peasant who still lives the old life though under new forms, perhaps in new houses built in a new-fangled style. But when all is said, it is good for the latterday Skåning to come across occasionally on his way one of the old farmsteads which reverence for the fathers has preserved and destructive fires have spared, one of the good old houses which was a world in itself, defying wind and storm with its closely knit wings, but gathering into its hollow square the warm sunlight reflected from shining white walls, with lofty elms lifting their crowns over the thatched roofs and giving benign shelter to the family in their home and to the cattle in their stalls.

The REVIEW's series of articles on the provinces, the historical "*landskap*," of Sweden begins appropriately with one on Skåne, the southern gateway to the country. The old "Skåneland" included also the two smaller provinces, Halland and Blekinge. This coast strip, divided as it was from Sweden by deep forests but easily accessible across the water from Denmark, was a part of the Danish kingdom. Lund rivalled Sjælland as a seat of Danish culture. The cathedral was founded in 1123, and for a short time the archbishop of Lund was primate also of Norway and Sweden. The cathedral school formed the nucleus of the University established by Karl X Gustav in 1668, the oldest university in the Scandinavian North, and still holding rank with Uppsala as one of the two chief seats of learning in Sweden. Among the great names associated with it, first mention is usually made of the poet, Esaias Tegnér.

Skåne has been the home of great and powerful nobles, whose castles, built in the Renaissance age, add a note of beauty to the country.

During the inter-Scandinavian wars Skåne changed hands several times, and it was not until after the bloody battle of Lund, in 1676, that the province became permanently a part of Sweden. In modern times Skåne has been a link between Denmark and Sweden. At Malmö was held the Baltic Exhibition which was broken up by the World War, and there the historic meeting of the three kings of the North took place in December, 1914.

Skåne is divided for administrative purposes into two *län*, Malmöhus and Kristianstad. The largest city is Malmö. Other important cities are Lund, Helsingborg, Karlskrona, Trälleborg, Ystad, and Kristianstad. By ferries, connecting with the railroads, Malmö, Helsingborg, and Trälleborg are united with the continent of Europe. Skåne is, in proportion to its size, the richest of the provinces in Sweden. Agriculture and cattle-raising have been carried to a high degree of perfection. Among the industries the most important is manufacture of sugar. (See map on inside front cover.)

Treaty of Arbitration Between Sweden and Belgium

By WOLLMAR BOSTRÖM

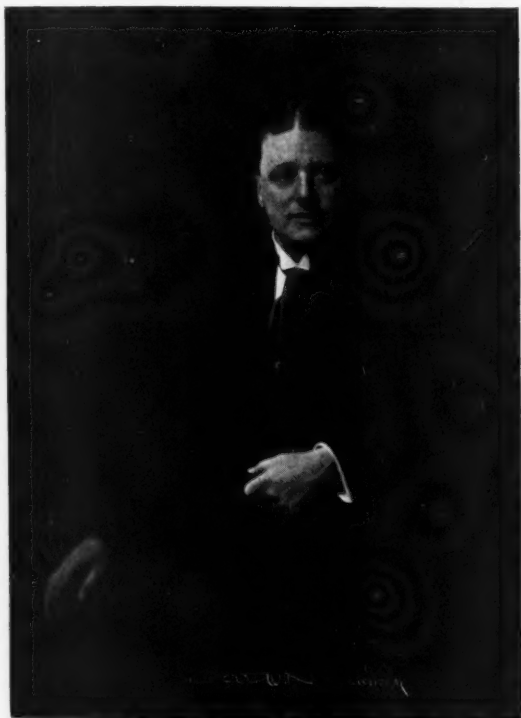
IT IS a well known fact that Sweden has always followed with the greatest interest the efforts within international politics which aim to solve by peaceful means disputes between the various countries. Previous treaties concluded with this end in view could not be

applied in *all* cases, because these treaties excluded from arbitration such controversies as concern "the honor, integrity, and vital interests" of a country. With the creation of the League of Nations and its Covenant, a firm foundation has been laid for the framing of arbitration treaties of a more far-reaching character.

The Protocol signed at Geneva on December 16, 1920, establishing a Permanent Court of International Justice with a fixed right of jurisdiction, was the next important step towards the goal—the peaceful settlement of international disputes. The Statute of this Court prescribes that the Court is competent to decide all disputes submitted to it,

as well as all such questions which according to special treaties or conventions should be referred to the Court for decision. Article 36 of the Statute aims still further. According to this article a country has the right to declare that it recognizes as compulsory *ipso facto* and without special agreement, in relation to any other Member or State accepting the same obligation, the jurisdiction of the Court in all or any of the classes of legal disputes concerning:

1. The interpretation of a treaty;
2. Any question of International Law;



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3. The existence of any fact which, if established, would constitute a breach of an international obligation;
4. The nature or extent of the reparation to be made for the breach of an international obligation.

Sweden was one of the first powers to sign and ratify this important article, which, if adhered to by all powers, would establish an actual state of justice in the world. It is a deplorable fact that—at least up to the present time—the leading powers have not deemed it practicable to adhere to the article.

Following the action described above with regard to Article 36, Sweden has, later, concluded treaties of arbitration and conciliation with the other Scandinavian countries, which treaties rank among the most far-reaching and unrestricted concluded by any country since the functioning of the League of Nations. Sweden has, in addition hereto, endeavoured to conclude similar treaties with other countries. The Treaty of Arbitration and Conciliation concluded between Sweden and Belgium and signed April 30, 1926, in Brussels, gives expression to the ideas promulgated in the above mentioned treaties between the Scandinavian countries.

The Treaty with Belgium being the first unrestricted arbitration treaty—aside from those concluded with the other Scandinavian countries—which Sweden has made so far, and in view of the fact that it has been largely commented in the press, I have thought that the readers of this publication might be interested in the details of the Treaty.

First it might be mentioned that the convention has been drawn up along the lines of the Locarno Treaties, and the unrestricted type has been attained by prescribing—in place of the rules governing reference of matters in dispute to the Council of the League of Nations—the submittal of such disputes to a special Court of Arbitration in each case. According to the Treaty of 1926 the following observations should be made:

All disputes of whatsoever kind, in which one of the parties concerned disputes a certain right claimed by the other, should be submitted to the Permanent Court of International Justice. This stipulation is only applicable, however, to disputes arisen *after* the ratification of the treaty, and which refer to conditions and actual circumstances posterior to the ratification. The parties concerned can agree on submitting the dispute, for conciliation, to the Permanent Court of International Justice. The procedure of conciliation with regard to a judicial controversy is, therefore, only facultative.

All disputes of any other kind are first submitted to an obligatory procedure of conciliation before a permanent conciliation commission, which must suggest an acceptable settlement to the parties concerned,

or, in any case, submit a report. Should an agreement not have been reached within a month after the Commission has finished its work, the dispute shall, at the request of either party, be referred to a special court of arbitration in each case. Failing any other agreement between the parties concerned, this Court of Arbitration shall be appointed in accordance with the provisions of Article 45 of the Hague Convention of 1907. In such case the parties elect two members each from the list of members of the Permanent Court of Justice at The Hague, and said members appoint, jointly, the Chairman of the Court of Arbitration. The Court makes its decisions "*ex aequo et bono*."

Such disputes, for the settlement of which a special procedure is provided in other agreements between said parties, shall be settled in accordance with these agreements. An example of such special proceedings is the stipulation in Article XX of the Treaty of Commerce and Navigation of June 11, 1895, between Sweden and Belgium. Differences of opinion in the interpretation of the Treaty of 1926 shall be referred to the Permanent Court of International Justice.

The stipulations regarding the procedure of conciliation provide—in the same manner as in the Locarno Treaty—that the Commission of Conciliation shall consist of five members, of which two are elected—one by each party—and the three others by the parties jointly. The Commission may submit its report to the parties concerned, with the request that they express their opinion on the subject within a certain time. In the absence of any other agreement between the parties the Commission shall terminate its work within six months after the submittal of the dispute to the Commission. As a characteristic feature of the procedure of conciliation of this type may be cited the fact that the Commission transacts its duties in continuous contact with the parties concerned and has the full right to drop one proposal in favour of another and resume the negotiations along entirely new lines, should that be deemed more advisable. The Commission terminates its work by drawing up a protocol stating the conditions of the settlement, or, failing a settlement, it is established that the conciliation has been unsuccessful. Unlike the Locarno Treaties, the Treaty between Sweden and Belgium provides that the Commission of Conciliation can make decisions regarding the subject under dispute only in the presence of all members. With regard to the procedure of arbitration, it may further be noted that the Permanent International Court of Justice as well as the special Court of Arbitration shall have authority to prescribe temporary measures in order to prevent a widening of the dispute.

The Treaty is valid for a period of ten years from the date of the exchange of ratifications and—upon six months' notice of termination—for a period of five years thereafter.

A Springtime Rendezvous

By ROY WAFRED SWANSON

I HAVE a springtime rendezvous to keep
With Svea on some far-off Småland gård
When cuckoo notes abound, and love is lord!
Now moorland, ridge, and dale awake from sleep.
Now hills lie feath'ry green, grey-clumped with sheep.
What lovely vistas now the linds afford!
Here climbs the skylark, striking heptachord
To Balder's throne on cloudland's highest steep!
While all about, now far, now near at hand,
The cuckoo echoes, throbbing round and round,
Haunting the beech groves and the dim seastrand—
Ku-ku, ku-ku, from Hjo to Kalmar Sound. . . .
I have a tryst in Svea's pleasant land
Where Spring comes bridal-eyed and myrtle crowned!



A New Spirit in Decorative Art

By MARY FANTON ROBERTS



SILVER CUP, DESIGNED AND EXECUTED
BY JACOB ÅNGMAN

THE FIRST impression I received—a most vivid one—at the recent Swedish Exhibition of Modern Decorative Arts at the Metropolitan Museum in New York, was that the various fine pieces of handicraft had been designed by and were for the use of the people of a very practical and intelligent democracy. As I studied one interesting group after another, I was convinced that the work had been created and executed by artists and artisans who could enjoy using it in their own homes. And this was equally true whether the output was a personal, individual creation—one artist's conception of form and color and usefulness—or that of some large manufacturing concern; whether the work was cast iron, gray moonlight pewter, sturdy but glistening silver, brilliantly inlaid furniture, exquisitely engraved glass, or fabrics with patterns of historical moment. Always I was profoundly impressed that the men and women who had realized their visions in this fine showing of craftwork, were people accustomed to think of their homes as places worth beautifying, with an in-

terest, too, in beautifying all homes—those of the luxuriously rich as well as those of the intelligent poor—for Sweden boasts a very large class of what she calls her “intelligent poor.”

Take as an instance the work of Arthur C. Percy, a talented young painter who has co-operated most ably in the great manufacturing interests in Norrland. Few artists have ever been better able than Percy to incorporate in applied art the imaginative work of his easel. And delightful, playful, and charming as his designs are, he would not be satisfied only to have them make more elaborate and luxurious the spacious drawing rooms of the rich; he definitely strives to originate a beauty in craftwork that will fit many phases of life, and considers the kitchen of the poor well worth his skill as an artist. And



CABINET OF INLAID WOOD, DESIGNED BY CARL MALMSTEN,
EXECUTED AT BODAFORS

the factory with which he is associated has already produced a beautiful kitchen ware and decorations in faience which sell at an extraordinarily low price.

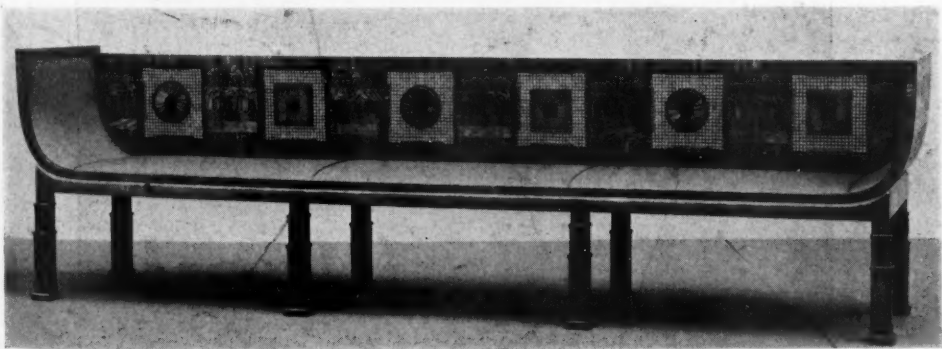
To improve the condition of articles of every day use seems to be the serious underlying motive which in the main dominates this revival of the decorative arts in Sweden. And although this impulse to produce a fine industrial art is so profoundly a growth of the very soil of this country that one might expect many limitations, it appears

to express the greatest variety of interest and beauty; perhaps because Sweden herself possesses this extraordinary variety in her natural attractions, whether it be the homely charm of level fertile fields and thatched farmhouses, the loveliness of bright lakes and light green beech woods, or the wild grandeur of deep forests and leaping waterfalls, of towering white mountains, startling starlight in winter and brilliant summer sunlight. Yet with all this great variety of natural beauty, perhaps because of it, the craft art of Sweden is dominated by simplicity of purpose in a people who crave a greater fineness and comfort in their own lives.

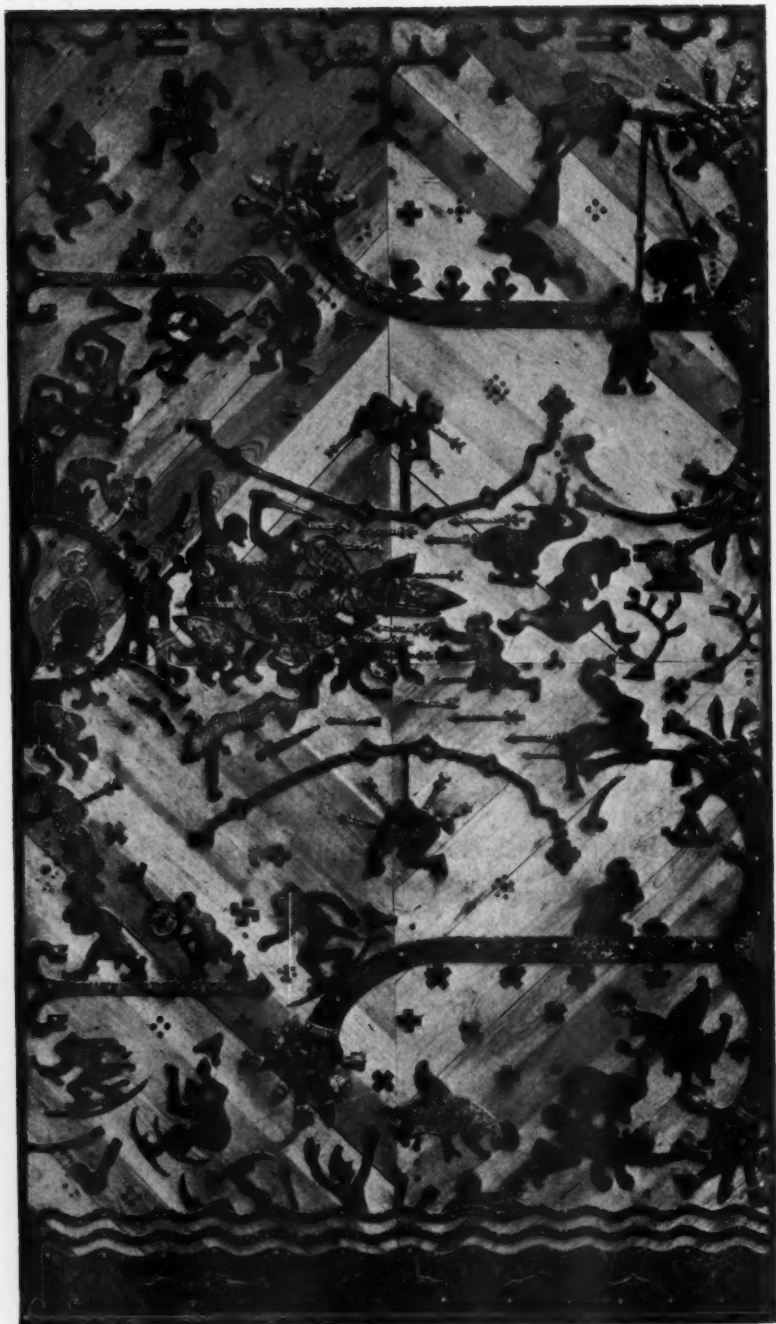
Sweden will indeed become a blessed land if her fine and industrial arts continue to express the quality of her different national beauties, the character of her different racial types, the needs and aspirations of the souls of her people. Thus she will have all the strength and vital interest of a primitive art, with the technical perfection of a highly developed modern civilization.

Elizabeth Cary wrote delightfully and sympathetically of the Swedish Exhibition in the *New York Times*. "Apparently," she said, "the homes of the peasants of Sweden contain nothing which they could not make themselves"—and she might have added "make well." "This genius for handicraft," she continued, "is nothing less than a genius of a people, a foundation of supreme importance for the development of artistic industries. It contributes to the native style in craftwork an element of sturdy logic that can only be taught through the hands."

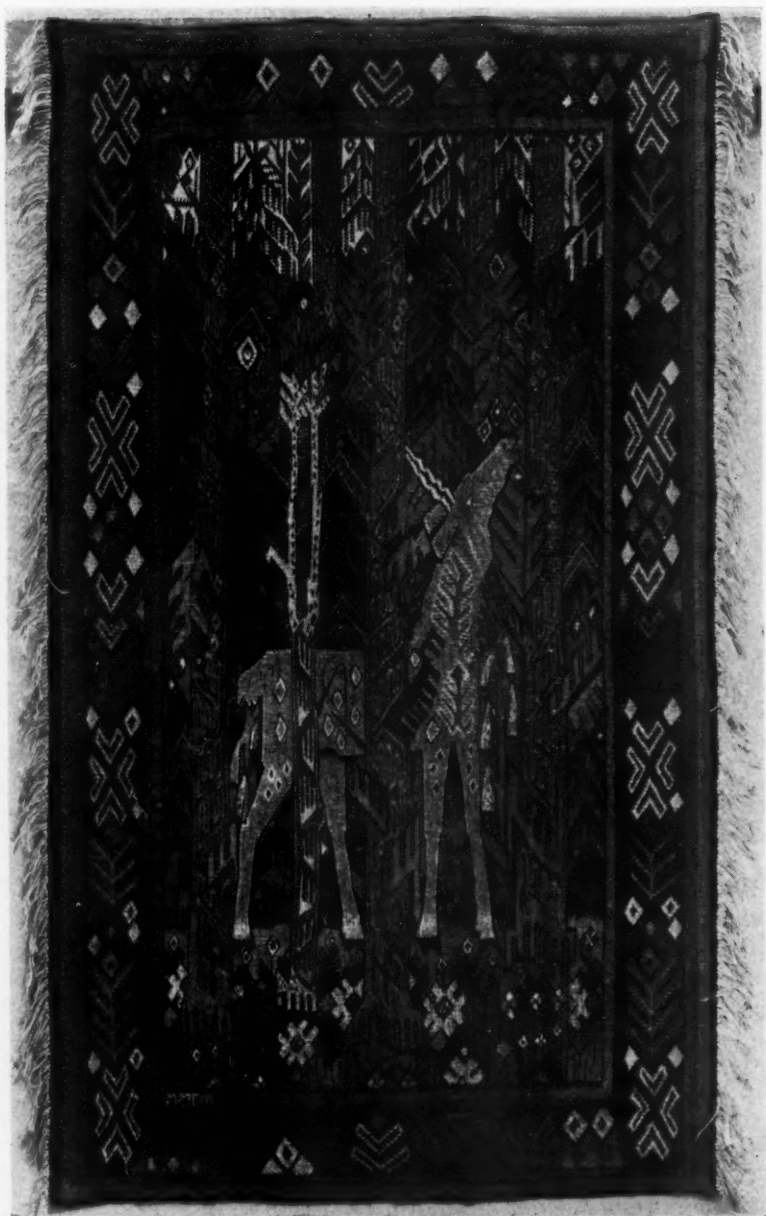
Art born of the need of a people (especially of peasant people) for beauty usually possesses a naïve quality, often a humorously naïve quality, that is very sincere, also productive of a lasting interest. It is



SETTEE FINISHED IN LIGHT YELLOW. DESIGNED BY CARL HÖRVIK AND EXECUTED BY NORDISKA KOMPANIET, STOCKHOLM



DOOR WITH IRON WORK, DESIGNED BY OSSIAN ELGSTRÖM, EXECUTED BY ERICKSON. IN THE NATIONAL MUSEUM



WOVEN TAPESTRY "UNICORN," DESIGNED AND EXECUTED
BY MÄRTA MÅÅS-FJETTERSTRÖM

a thing which the ultra-sophisticated cannot acquire. When a sophisticated civilization attempts to produce a primitive art, it is generally a little witless if not ridiculous. Primitive impulses can be understood whenever they are genuinely primitive and simply expressed in fine or industrial art; but the intentionally naïve is almost invariably the un-



PEWTER COFFEE-POT, BY ASTRID AAGESEN, DESIGNED
BY IVAR JOHNSON

intentionally absurd. A primitive impulse in form or decoration must be born in the spirit of simple people, naïve impulse must be born in the spirit of a people very fine and very serious, but not over sophisticated.

It is a very inspiring spectacle when a great nation, possessing a large percentage of intelligent, simple folk is caught up in an overwhelming impulse for better living, for finer home surroundings, coupled with a desire themselves to produce these surroundings. Such a country at once takes on a vital significance to the world at large in these days of commercializing art, both fine and industrial. When a home environment is intentionally developed with a just re-

lation to beauty, permanence, and comfort, instead of merely being put together with a certain dexterity, to last until a fashion is exhausted, that is a forward step of incalculable value in modern civilization.

In every phase of industrial art that I saw at the Swedish Exhibition, this impulse towards a finer home development was most noticeable. The work was so joyously, so honestly, so whole-heartedly done, that the Exhibition itself seemed to have been garnered out of the homes of the people.

It has been very wisely said in a recent Swedish book, *The Modern Decorative Arts of Sweden*, by Erik Wettergren, that "one of the main roots in modern Swedish decorative style is a compound of national, rustic elements, of a classic harmony of the Swedish French culture of the 18th Century, and of the modern industrial rationalism of central Europe." In other words, with all of Sweden's intensely nationalistic impulse, she is wide awake to the best that comes to her from the outside world. She understands and appreciates what other nations are doing without losing her own artistic identity.

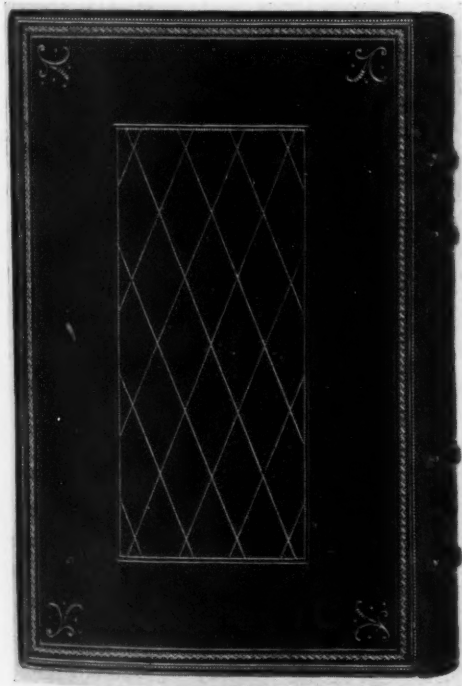
Throughout this new craft movement, which is seeping through all of Sweden to-day, one is convinced of an ever closer union between the artistic creator and the commercial producer. This union is indispensable. It is the only solid foundation upon which modern decorative art can be established and both prosper and develop. There has been, alas, in the past, too much prospering without the slightest attention being paid to the development of our so-called industrial arts. Second-rate designers have filched ideas from the great workers of all centuries and countries and changed and adjusted designs to gain cheap, spectacular effects. And the de-



BINDING, DESIGNED AND EXECUTED BY
GUSTAF HEDBERG

signs in turn have been produced in cheap, spectacular manner. And the result has been a demoralization of the beauty of crafts almost to a point of extinction.

In spite of the fact that so much has been written about the Orrefors glass of Sweden, no article on the Exhibition would be complete without further mention of a glassware which in design, color, and decoration is among the most beautiful produced in modern times. Curiously enough, with its fineness of form and decoration, much of it is produced of inexpensive materials and is sold throughout Sweden at a price that places it within the reach of the poorer



BINDING, BY AKKE KUMLIEN AND VICTOR
ÅSTRÖM, PUBLISHED BY NORSTEDT'S



ENGRAVED BOWL FROM ORREFORS GLASSWORKS, DESIGNED BY EDWARD HALD

classes of people. It is manufactured in a great variety of tones, pure white, ivory, with translucent backgrounds and opaque designs, then a deep sea-green, a golden brown, a transparent smoke, and a mauve like light shining through orchid crystal. In the patterns a specialty has been made in the Orrefors glass of a dignified and distinguished use of the nude, so beautiful in fact that it has not been surpassed in the richest art period of Greece and Egypt. There is such a fine freedom of imagination and

fantasy in both design and form in this glass that it must surely prove a great influence in the making of glass throughout the world. And no greater tribute could be paid to the artists who have brought about this condition.

It is something to look forward to—the day when this fine progressive spirit in industrial art will find its way through all of Europe and America—when, for instance, the manufacturers of glass, china, fabric, furniture, ironwork, and silver will move hand in hand with the artists and artisans, diligently devoting themselves not only to quality production but also to the betterment of public taste, when we shall find in mass machine production a beauty of form, pattern, and color, that will add to the charm of interior decoration in the homes of the poor, the moderately rich, and the vastly rich. This can only be accomplished in America, as it has been in Sweden, by the closest association between the creative artists and the producing manufacturers, by the use of expert craftsmen and by competitions for the discovery of new talent, everywhere in every phase of industrial art. The architects, too, must work in harmony with the artisans, the artisans with the artists. There must be a general conception of the



CUT GLASS BOWL FROM KOSTA GLASSWORKS, DESIGNED BY EDWARD DAHLSSKOG

fact that beauty matters in the home of the poor as well as the rich, and while every artisan must be given the fullest freedom to develop his technical skill, every artist also must be given the fullest opportunity as a creator and as a designer. In all the public schools of the land there should be instruction for artists and artisans, as well as to develop the actual appreciation of good workmanship.

I was very much interested to observe the part women have taken in this growth of craftsmanship in Sweden in the last few years. In Erik Wettergren's remarkable book the greatest credit is given to women artist designers and practical workers. This writer has no hesitation in placing them in the front rank with men in the craft development of his country. There is absolutely no distinction made between the work of men and women. Women quite simply take their place as artists and artisans who have given their spirit, brain, and strength to aid in this movement for a finer life and a more splendid civilization in this extraordinary country.

In an address made by Gregor Paulsson, President of the Swedish Association of Arts and Crafts, at the opening of the Swedish Exhibition in New York, Dr. Paulsson brought out the fact that the industrial arts of any country cannot succeed by solely depending upon one class of people, the very rich or the very poor, the very

cultivated or the unintelligent. He says—"rich people frequently fail to distinguish between the precious and the beautiful, unless they belong to the limited group of amateurs, whose main interest, again, is not modern objects but antiquities. The classes who have no culture, on the other hand, who try to follow the rich by buying imitations, or who use their spare money for pleasure, are not our



SILVER BOWL, EXECUTED BY GULDSMEDS
AKTIEBOLAGET



POTTERY BOWL, GUSTAFSBERG, DESIGNED BY
WILHELM KÄGE

customers. We founded our efforts upon the interest of the middle class and the cultivated labor class, whose desire it is to get beautiful surroundings before they buy a motor car. Sweden is happy in having such a middle class—a very large class, indeed. Without them, we could not have produced the objects exhibited at the Metropolitan Museum. These people in Sweden say: 'you shall eat below your earnings, dress according to them, and establish your home above them.' We strive for better things for every day life, not more showy things or more costly, or more eccentric, or more novel, but better things—better in design, in workmanship, better in beauty, better in the applicability to the comfort of living."

Of course, to accomplish any real progress with this slogan, it is necessary not only that we have fine designers, practical workers, manufacturers animated by the same ideals, but also dealers who will co-operate in the movement. Perhaps, too, we must include here the advertisers. If we could interest them to think as Dr. Paulson talks, we would have a progressive circle that would meet and overlap, and eventually expand to encompass the world with its beneficent purpose.

I recall again the curiously pervasive sense there was at this Exhibition of work that was the product of a great democracy, in spite of the fact that I knew perfectly well that it was the output of a most intelligent monarchy. It actually left one feeling a little bewildered. Is it possible, I thought, that we need the compact force of a monarchy, rather than the freedom of a republic, to produce the greatest beauty for the greatest number? And this hurt my feelings as a very devout Democrat, born in a democracy, living always in a democracy, respecting it, and praying for its progress.

How can we, I thought, avoid this over commercialization which is in progress, how can we give this land we love the inspiration and the practical ideas that Swedish workers have found? How can we begin to make our commodities in this land something we would love to possess in our own homes, would like to pass on to our children? How can we proudly point to the products of our factories as the possible heirlooms of a future people, and if this could be accomplished, could it also be made a commercial success? I do not know. I only know that my spirit responded to the work shown at this Exhibition at the Metropolitan Museum with a sense of awe and reverence which I do not always feel in the department stores where some of *our* best arts and crafts are shown.

The splendid accomplishment that is shown in this Exhibition of Swedish practical art must surely very generally awaken a sincere desire for greater beauty in the simpler, average home in America. It could not be possible to study seriously the collection of fine objects at this exhibition without the hope being born that one day we shall

have the equivalent of it in this country, that eventually our own artists, artisans, and manufacturers will get together to produce it.

Of course, I realize that this good estate cannot be brought about without the attending condition of financial success. If we are going to have everyday beauty in all the homes of this land, we might just as well make up our minds to the fact that the production of this beauty will have to be a money-making affair. We certainly won't get the beauty unless the people who produce it can make a fair amount of money out of it; but if once this fine combination can be achieved, I am confident that in a very short time the great manufacturers of America will find themselves in the enviable position of being an important force in the education of our people, second only to the public schools and to the moving pictures. It is a great opportunity to present to the manufacturers, and, of course, a great responsibility—but one which, I am sure, they will find bringing them rewards beyond what is ordinarily expected in commercial enterprises.

In any case, it is a fine vision, and for it I offer my profound thanks to Sweden, also for the personal happiness I experienced at her beautiful, gracious, and significant exhibition.



IRON VASE, CAST AT NÄFVEQUARNS FOUNDRY,
DESIGNED BY IVAR JOHNNSSON

All illustrations are from the Exhibition of Swedish Contemporary Decorative Arts at the Metropolitan Museum of Art in New York, January 18 to March 20, and are reproduced by courtesy of the Museum.



Solid Offerings in the Swedish Book Market

By YNGVE HEDVALL

WHOEVER follows the trend of the Swedish book trade cannot fail to be impressed by the fact that works of pure *belles-lettres* are being thrust more and more into the background. They still dominate, naturally, so far as numbers go. But the interest of the critics and of the cultured public in general for modern facts and knowledge, for the results of explorations either in new countries or in new—that is old, but hitherto unknown—epochs, for new discoveries in the field of medical science, natural science, or philosophy, is constantly on the increase. Meanwhile our greatest writers remain silent or only occasionally produce works that stir the emotions and arouse enthusiasm. One can hardly recall when last a work in the realm of imagination gave rise to a literary discussion.

Hand in hand with this increasing desire for books of information comes an enterprising spirit among the most prominent publishers, which reveals a faith in the buying capacity of the Swedish people that almost occasions concern—we are threatened with too much of a good thing. During 1926 there was completed, with part thirty-eight, the second edition of the great reference work, *Nordisk familjebok*, which has been in course of publication since the beginning of the century; and simultaneously

appear five volumes of a new and still more up-to-date edition of the same work. In addition, the large Albert Bonnier publishing house is issuing an encyclopædia on a somewhat smaller scale; Lindblad, the Uppsala house, an encyclopædia of the same kind in three volumes, and Tidens förlag and Norstedt's one each in two volumes. During the past year there were started no less than four comprehensive histories of the world, three of these being named after the houses that publish them.

Norstedt's, the country's oldest and most scholarly house, plans a history of the world in no less than fifteen volumes, and from the point of view of research it promises to be the last word. Bonnier's history of the world comprises six very bulky and excellently illustrated parts, and with these the aim has been to reach the younger generation and those lacking scholarly background. Between these two projects we find Lindblad's history of the world in twelve parts.

By the side of these three histories of the world we find yet another—but it has been written by one man. "Has been written" is a slight exaggeration, since, like the other three, it has been published only in part. The author is Carl Grimberg, the most popular Swedish historian of our time. In 1913 there ap-

peared the first part of an entirely new historical work bearing the title, *Svenska folkets underbara öden* (*The Wonderful Fate of the Swedish People*), and in 1924 the ninth and last part was at hand. This work has enjoyed a public favor far in excess of any other Swedish publication. One hundred thousand copies of the whole series have been sold. This means that the nine volumes of *Öden* are found in every tenth home in Sweden, or even more. By his treatment Grimberg aroused new interest in the purely historical. His secret was that he permitted the epochs and their great personalities to come forward and speak. They appear before the reader with the help of anecdotes, letters, and old documents, all arranged and served with a fascinatingly fresh and spirituelle and yet simple and easily grasped method of presentation. From the dim ages of the past we follow the fate of the *people*, the Swedes, their heroes as well as

their martyrs, up to the World War, to the time of rationing, and the entry into power of the Socialists—in short, up to 1923. Since Grimberg finished this work he has undertaken something even more ambitious—the writing of a world history along the same lines. The first part came out in time for Christmas, 1926, and depicted the life and culture of the Assyrians, Egyptians, Babylonians, and Jews. Grimberg, like his competitors in the works already mentioned, is a university-trained his-

torian, but he has a great advantage over the others in that he has made his studies on the spot. He himself has seen all the important sites which in both a literal and a figurative sense illustrate his presentation, and as a result his *World History* has become a popular book in the best sense of the term. It can be read by all with interest and profit.

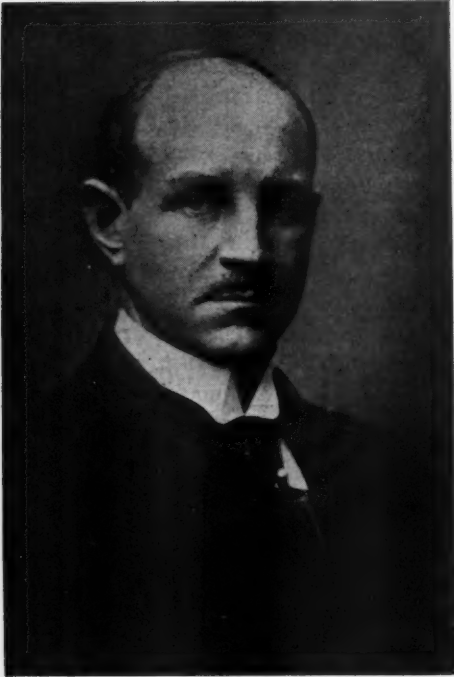
There are other evidences of the extensive plans of the Swedish publishers than these. The great literary historian Henrik Schück has just completed a massive account in six parts of the history of world literature, and simultaneously Bonnier's are issuing—one might say as a complement—fifty of the most important works of world literature, from Homer to Tolstoy and Dostoevsky. Two different publishers are offering gigantic productions about agriculture; two are publishing comprehensive accounts of the development of invention and technical science, etc. Besides, there is a new edition of the



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MARIKA STJERNSTEDT

collected works of the great poet, statesman, and historian Erik Gustaf Geijer; and the publication of the speeches and writings of Hjalmar Branting is under way.

Even within the realm of art research there is a similarly impressive activity. *Bonnier's History of Art* is the title of a new publication, which in twenty-five different parts by various authors will describe art through the ages. Simultaneously, the most popular author in this field, Carl G. Laurin, well known to



CARL GRIMBERG

all the readers of this magazine, has completed a new monumental work, his *Nordisk Konst* (*Art of the North*). Laurin has been inspired by the idea of showing the connections existing between the four Northern countries in the realm of art. Meanwhile he has ingeniously and abundantly presented the political and cultural history by way of background. In spite of the similarities of language and the close geographical connection, the cultural connection has not at all times been so very close in the North, but just because of that fact this work is the more welcome—it can help to further the connection. Nor should one fail to mention the commendably rich illustrative material.

But it is not alone these works of great dimensions in the fields of art and literature that have attracted attention. Strindberg research has been enriched by three volumes, all worthy of mention. Martin Lamm, professor of the history

of literature in Stockholm College, has in his *Strindberg's Plays* offered an analysis of all the dramas which is penetrating and rich in new ideas and information. Strindberg's daughter, Karin Smirnoff, in *Strindberg's First Wife*, has erected a memorial to her mother, Sigrid von Essen, who did not escape being painted in dark colors in the dramatist's often fearfully frank autobiographical works. And in the little pleasingly modest *Strindberg's Sisters Narrative* one gets a vivid account of our greatest modern writer's parental home and childhood years, an account designed to increase our understanding of his temperament and psychology.

Another volume dealing with a great poet is *Memories of Fröding* by Maurice Hellberg. The author is really a journalist and politician; he was the great poet's chief in the paper *Karlstadstidningen*, and became his best friend. A more honorable and gentle, more comprehending and yet penetrating account of an unfortunate genius it would not be easy to find in Swedish biographical literature.

While we are still within the realm of literary criticism, there should also be mentioned the latest work by the most prominent name in the field—the lively and much discussed, the vital and talented Fredrik Böök. After having travelled and described Germany, France, and Turkey during and after the war, after having toured Sweden in an automobile and made a modern pilgrimage to Jerusalem, whereof he has written stirring and highly personal accounts, Böök has now returned to the book world and made a *Journey around the Swedish Parnassus*. He offers sketches of twelve of our more important writers of the generation immediately after the turn of the century. The portraits are vivid and much to the point, now and then highly personal, for Böök is in no sense the vague and shadowy critic. His prose is a model of style, and his swift and stir-

ring sentences possess some of the best characteristics of modern journalism.

"Sweden's most prominent journalist" is the designation otherwise given to Torgny Segerstedt. This man began his career as a bold and far from orthodox theologian, was offered a professorship at Stockholm College after the official universities made plain they wanted none of him, started a political monthly, *Forum*, with a liberal bent, which died after he left it, and later was called as editor to one of Sweden's oldest and most respected newspapers, *Göteborgs Handels och Sjöfarts Tidning*. For ten years he has there brandished the fiery rod over everything that he has considered unfair and stupid in Swedish politics and has done it in a way to make him a man outside—and in his way above—the different parties. On his fiftieth birthday, November 1, 1926, a collection of his articles appeared under the title, *Days and Events*, offering the reader an opportunity, in this collected form, to admire his unique talent for polemics and his painful though salutary severity. Segerstedt has been accused of being wholly negative in his journalistic activity, but in an age like ours, with so much political fortune-seeking and immature eagerness for reform, an Attie salt of his type is needed greatly, and between the lines of this book one reads a burning love for all that is really good and great in his country.

Events of importance within the field of pure literature are, as already indicated, fewer. Curiously enough, it is the names of three women that head the list—one of the older, one of the younger already known, and one that is new.

The first is Marika Stjernstedt. Clarity and intelligence are the most prominent characteristics of this student of feminine psychology. Her latest book is called *Miss Liwin*, and it gives us a painstakingly drawn portrait of the modern middle-aged woman, who has made a place for herself in life, yet, in spite



CARL G. LAURIN

of herself, suffers from loneliness. In the home of a musician she by chance comes upon her own child that she secretly gave birth to in her youth. On this daughter she lavishes a somewhat harsh but profound tenderness, without, however, having her own hunger for love appeased. The psychological account of this resolute woman with pronounced modern characteristics is masterly, and certain scenes in the home of the musician, as well as several of the minor characters, are exceptionally powerful.

Agnes von Krusenstierna is another author of the Swedish aristocracy. After several somewhat unimportant books by way of her début as a writer, she has now given us in three continued volumes the story of a young girl out of the author's own class, with inherited traits of degeneracy from an old family stock, and yet with the free conception of love characteristic of our new age. *Tony Grows Up* offers us the girlhood years in a small country village, school life

and the first bashful love affairs, together with the shadowy problems of love as they come to an innocent young mind. In *Tony's Years of Apprenticeship* she gets out into the world and—without any serious personal experiences acquires some of the modern world's general lack of moral balance in matters of love. And finally we meet her as a mature young woman in *Tony's Last Year of Apprenticeship*, but here, after a strange love affair with an alienist, she succumbs to the insanity which she had inherited and which earlier from time to time had revealed itself in a terrifying way. The descriptions of the asylum are presented with masterly hand. The return to the world after health has been restored is, however, more shadowy. This last part, which came out before Christmas, gives an illuminating perspective of the two preceding novels and assures the author a name in the literature of to-day in Sweden.

Before Christmas, in 1924, there was published a collection of verse, *Högsal och örtagård*, (*Court and Garden*), which had the unique distinction of interesting the general public. The author was Berit Spong, and she not only had the faculty of writing good verse but also had something to say: something besides the self-confessions and more or less philosophical and erotic broodings that had been found in enormous quantities in Swedish poetry of late years! As a contrast, there was in her writing something healthy and fresh, something clean and, in the best sense, rurally harmonious, and her verse had an unmistakable epic quality. In the fall of 1926 she came out with a collection of

short stories bearing the title *I Östergötlen*, after the region, the fertile Östergötland, where the scenes are laid. The same solid characteristics as in her poetry were found here, only with the difference that her art has gained in depth. In these frequently very short stories she has been able to give whole life-stories of women, to chisel out characters vivid and real. Without any suggestion of similarity in general, one might call her a Swedish Sigrid Undset, at home not among snow-clad mountains but on a wide-spreading plain, where the cultivated fields are, however, broken by dense thickets and deep, still lakes.

By the side of these three women writers must stand finally *Ulf*, a sad account of a lonely Stockholm boy during his childhood, written by the author well known as a humorist, Hasse Zetterström, and containing many pleasing descriptions of Stockholm of thirty years ago. Also *Tilleman Kruse*, a west-coast sketch by Ejnar Smith, one of the best works by this industrious and popular author. Tilleman Kruse is the name of a shrewd and very original fisherman who suddenly finds his life of peace disturbed by his niece, whom he has to take care of after the death of her parents. The old man is blessed with humor that never gives way to exaggeration, and at his side stands, in sharp contrast, the little girl, wise from her years in the big city and easily misunderstood by the villagers who have grown up under different circumstances. The barren Bohuslän, which forms the frame for the events of the book, is a region in which the author is fully at home.



CURRENT EVENTS



U · S · A ·

¶ After the adjournment of Congress, American politics have settled down to that state of uncertainty which always precedes a Presidential campaign where the respective parties lay their plans for nominations far ahead of the election itself. While the international situation in China, Mexico, and Nicaragua naturally is of considerable concern to the American government, still it is expected that the great issues at stake will find their solution without direct intervention.

¶ Among domestic problems, the immigration question is occupying the attention of not only the general public but the legislators whose efforts toward an equal adjustment have been both commended and criticized. The postponement of the application of the Immigration Law embodying the so-called "national origins" proviso need not, however, be taken as forecasting any relaxation in the immigration policy of the United States. As matters stand now, the Immigration act of 1924 will become effective on July 1, 1928, instead of July 1, of this year. As was expected, the President signed the bill after the Senate and the House of Representatives voted for postponement. ¶ Where President Coolidge, however, failed to follow the Congress was in the matter of the McNary-Haugen Farm Relief bill which he vetoed, greatly to the disappointment of the particular sections of the country where this bill was believed to solve the problem of agricultural distress. The reason set forth by the President for his veto was that in his opinion it did not promise the relief hoped for. ¶ As a natural effect of this action by Mr. Coolidge, the question has arisen as to what it may mean to his political future, espe-

cially with respect to any possible effort by him to obtain the Republican nomination in 1928. The names of former Governor Frank O. Lowden and Vice-President Dawes are mentioned as having gained in importance through the Presidential veto of the farm bill. ¶ With the Federal Radio Commission in operation, Judge O. Sykes, the acting chairman of the commission, in an address to the American people which was broadcast from Washington, spoke on the purpose underlying the new radio act. Judge Sykes pointed out that there are now in the United States more than 18,000 radio transmitting stations, all operating under Federal license, of which only about 700 are engaged in broadcasting. The various hearings being held are for the purpose of "clearing the air" to the greatest possible extent.



SWEDEN

¶ A hotly contested election of Town Councillors in Stockholm in March resulted in leaving the situation exactly as before, the Socialists retaining a bare majority. The two largest parties are the Socialists with 40 and the Conservatives with 39 seats. The Communists and the bourgeois Liberals have each 9. The Socialists have in the past controlled the situation by the aid of the Communists. In order to break the solid front of the labor parties, the two bourgeois parties in this election united, but although both sides put forth a great effort and marshalled their voters to the polls, so that the total number of votes cast was 50 per cent more than in the last election, the balance of power remains the same as before. The Communists gained 1 vote from the Conservatives and 2 from the Socialists, but

as their number is even now only 9, the more moderate wing of the labor coalition will be in control. The total number of Councillors elected was 100, and they will hold office for four years. ¶ Stockholm, which is already rich in outdoor monuments, is to have several new pieces of sculpture erected in its markets and public squares. Carl Milles's sketch, Music, has been purchased and is to be placed on the Haymarket outside the new concert hall. Christian Eriksson's monument to the liberator, Engelbrekt Engelbrektson, is appropriately to have its position before the Town Hall, and Ivar Johnson's The Fountain is to be placed before the new public library. A new fountain by Karl Hultström is to be erected in Sveavägen. ¶ The Crown Prince on March 5 was guest of honor at the great ball given by the students in Uppsala. He took the occasion, in his speech, to express his admiration for the old well-established American universities which had opened his eyes to what is finest in American culture. The Crown Prince also spoke of the necessity for keeping alive intellectual relations between the homeland and the Swedish descendants across the sea. ¶ The famous male chorus De Svenska, which is recruited from university men in various parts of the country and is regarded as one of the best in Sweden, will visit the United States this summer under the protection of the Crown Prince. The chorus is expected to land in New York May 30 and give its first concert there on June 1 before starting on a tour which will extend to the Pacific coast.



DENMARK

¶ The proposal of the Madsen-Mygdal cabinet for a reduction in governmental expenditures is before the Folketing, and interest centers on the reception this plan is receiving at the hands of the op-

position parties. It is proposed that a total of 60,000,000 kroner be cut from the national budget for the coming fiscal year, of which amount about 27,000,000 kroner will be taken from the present salary list of those in government employment. A further reduction of 820,000 kroner is to be made in the foreign service, while the municipalities are to lose about 4,400,000 kroner. ¶ Altogether there are twelve distinct items included in the government's reduction plan. Considerable criticism is directed against the proposal to eliminate the post of press attaché at a number of important legations, as it is held such a move will greatly hamper the extension of foreign business. ¶ That the present Liberal government can not expect the co-operation of either the Conservative Party or the Radical is evident from the newspapers of these opposition parties. As for the Social-Democratic Party, former Premier Stauning has been quite outspoken in his criticism of what the Madsen-Mygdal régime has accomplished to date. ¶ While the reduction of national expenditures is expected to assist the government in carrying out its financial plans, the proposal of Minister of Traffic Stensballe for an increase in the automobile tax to the amount of 5,000,000 kroner is not finding a ready acceptance. Other taxes proposed to increase the resources of the national treasury are the gasoline tax, to yield 8,000,000 kroner, and a weighing tax to yield a similar amount. ¶ There is already considerable discussion in Copenhagen as to the possibility of a Conservative ministry succeeding the present administration in the not distant future. While there is nothing authentic on which to base such a supposition, it at any rate shows that the political situation is by no means wholly stabilized. ¶ In the capital, as well as in the larger cities and towns throughout the provinces, the question of whether industry is to be

taken care of to the same extent as agriculture still furnishes topics for discussion in view of the fact that the landed interests are so largely represented in the Madsen-Mygdal cabinet. ¶ In one thing there is general agreement among Danes of all classes and political affiliation, namely, with regard to aiding the South Jutland farmers to retain their homesteads in the face of the present distress in the agricultural sections of the recovered province and the evident efforts of German interests to get possession of these properties. The public has responded freely to appeals for financial assistance, and organizations of all kinds have added to the various funds established for the purpose of keeping the land in Danish hands.



NORWAY

¶ After a long debate the Storting on February 23 ratified the unconditional arbitration treaties with Denmark, Sweden, and Finland signed last year. There has been considerable opposition to them on the grounds that the disagreement between Norway and Denmark on the Greenland question had not yet been satisfactorily adjusted, while with Sweden and Finland there was no immediate occasion for any declaration such as a new treaty would constitute. Nevertheless the growing desire for solidarity of the North and for friendly relations with neighboring states has overridden all objections. The vote of the Storting was 92 for and 53 against ratification. The chief speakers in favor of the treaties were Prime Minister Ivar Lykke and former Prime Minister J. L. Mowinkel, while President of the Storting C. J. Hambro spoke against them. ¶ Debate on the speech from the throne was concluded on February 21. A vote of no confidence was brought forward by the labor parties but received only

32 votes. It seems probable that the present government will continue in office for the rest of the session. ¶ A case that has agitated Norway for eight months was closed by the acquittal of former Prime Minister Abraham Berge and his associates by the High Court of the Realm. Mr. Berge was at the head of the government at a crucial time in 1923 when the threatened collapse of the Norwegian Handelsbank seemed likely to involve the whole country in financial ruin. To save the situation he deposited 25,000,000 kroner of public money with the Handelsbank, an action that was really unconstitutional, but which he regarded as morally justifiable in view of the desperate situation. The three grounds of indictment were: first, that he turned this money over to the bank; second, that he failed to inform the King and the government of his action; and third, that when, in 1924, he asked the Storting for a State guarantee of 15,000,000 kroner, he failed to inform the Storting of the money he had already placed at the disposal of the bank. The former Prime Minister was acquitted on all three counts. The members of his government, Middelthon, Rye Holmboe, Michelet, and Wefring, who were accused of withholding information from the Storting, were also acquitted. The acquittal was made on moral grounds. It was held that, although the government had exceeded its authority, the members had acted unselfishly and in fact staked their personal reputation on a line of action which they knew might involve them in difficulties. A minority of the jury voted against acquittal, and it was noted that the alignment was along party lines. Berge belonged to the old "Left" party and afterwards joined the "Liberal Coalition" party. Among those who congratulated him on the outcome of the trial was Fridtjof Nansen who telegraphed him a message expressing his "admiration and gratitude."

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Henry Pratt Judson

The death on March 4 of Henry Pratt Judson, president emeritus of Chicago University, is a loss to the cause of international education movements. Dr. Judson, who was born in Jamestown, New York, in 1849, came to Chicago University from Minnesota, where he had been professor of history. In 1907 he succeeded the late Dr. William R. Harper as president of the University, and served in that capacity until he retired four years ago. Besides being a scholar of high reputation in his own field, that of political history, Dr. Judson had unusual ability as an administrator. On several occasions he went abroad on important missions. In 1914 he was sent to China to investigate the best way of expending large sums of money which American philanthropists were donating for work among the Chinese. He took a warm interest in the work of the American-Scandinavian Foundation, and since 1924 was president of our Chicago Chapter.

The New York Chapter

On March 12 the New York Chapter gave a pleasant dance and bridge party

at the Plaza Hotel, Mrs. Alfred Lindwall being chairman of the committee.

At the monthly club night in February the main part of the evening's entertainment was an illustrated lecture by Dr. Sven V. Knudsen on the international Boy Scout movement. A decided innovation was a speech by the Indian princess Watawaso, together with songs and dances by other Indians who accompanied her. Guests of honor were Dr. R. S. Morton and Baron Joost Dahlerup. Mrs. Andrew J. Riis was chairman of the evening. The attendance was unusually good.

Honor John Ericsson

The John Ericsson Society commemorated the sixty-fifth anniversary of the battle of the Monitor and Merrimac and also the twentieth anniversary of the Society at a dinner in the Swedish Engineers' Club in Brooklyn on March 12. The president of the society, Captain A. P. Lundin, was toastmaster, and among the speakers was Dr. E. F. W. Alexanderson, consulting engineer of the General Electrical Company and the Radio Corporation of America.

NORTHERN LIGHTS

A Norwegian Gift to Commander Byrd

In the collection of Norwegian paintings brought to this country by Miss Elsa Holmboe, a place of honor was occupied by a canvas which attracted the eye both by its beauty and its unusual subject. In

the pearly light of an arctic summer night, a polar bear, hitherto sole ruler of his domain, is gazing at the incursion of man in the shape of an airplane sailing among the clouds above him. The picture was

painted by Thorolf Holmboe, the distinguished Norwegian artist, who has especially won popular favor by his graceful and pleasing pictures from northern Norway. It was brought here as a Norwegian tribute to a gallant and chivalrous American, who has many admirers over there, Commander Richard E. Byrd. Miss Holmboe, who is the artist's niece, presented the picture at a reception at the Waldorf-Astoria on March 8. It was received on behalf of Commander Byrd by his cousin, Mrs. Byrd Elliott.

Summer Courses in Sweden

The famous Sloyd School at Nääs in Floda near Göteborg attracts students from many foreign countries, including America, to its summer courses. Aside from sloyd in wood, metal, and paper, the program offers weaving, drawing, gymnastics, and folk dancing, together with national games and sports. There

are two summer terms of about six weeks each, from June 7 to August 27. The students live at the school, which is situated in one of the loveliest regions in Sweden, and many excursions and other events are arranged to enable them to reap the maximum of pleasure and profit from their sojourn at the school.



PAINTING BY THOROLF HOLMBOE, PRESENTED TO
COMMANDER BYRD

and literature, her old peasant culture, and her art. The regular faculty of the college has been augmented for the occasion by distinguished special lecturers from other parts of Sweden.

The Swedish-American Tercentenary

The work of preparation for the celebration of the Swedish-American tercentenary in 1938 has now assumed nationwide proportions. First on the program is the raising of a fund of \$1,500,000 to finance the many large projects included in the plan. The largest single expenditure will be for the John Morton Memorial building, which is to be a national Swedish-American Museum. All the Swedish-American churches, lodges, and other societies in the country are being enlisted in this financial campaign, which is being carried on with gratifying success under the Chairmanship of Peter A. Waller of Kewanee, Illinois.

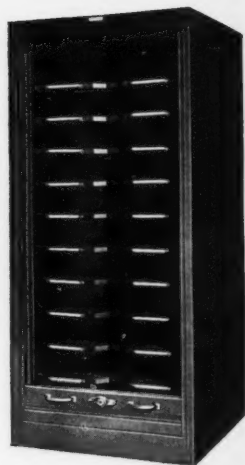
Göteborg College announces a summer course from August 4 to 16. The general theme of the lectures will be Sweden's culture, past and present, as portrayed in her history, her political and social fabric, her language



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